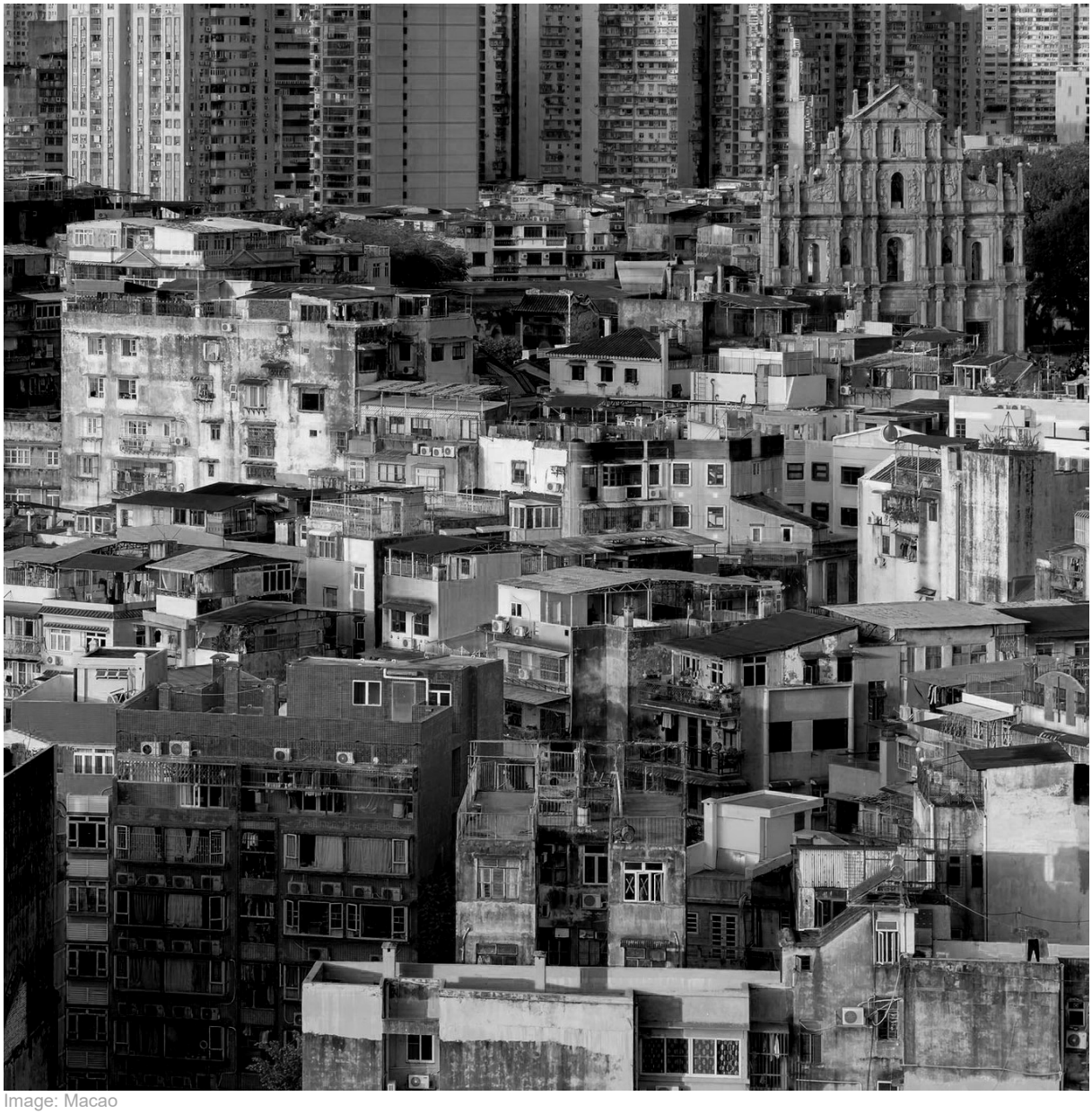

Image: Macao

PERFORM

INSTRUCTORS

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ISSUE

Macao in Transformation

Studio 6 is positioned within a pivotal moment of Macao's transformation. The city, long defined by its unique Sino-Portuguese heritage, now confronts profound urban and social challenges—including extreme population density, overwhelming economic dependence on the gaming industry, spatial fragmentation and social conflicts, aging infrastructure, and significant environmental vulnerabilities—that question its future identity and sustainability of the city.

The coexistence of distinct urban realities is the source of Macao's most pressing issues. Beyond its global reputation as the "Las Vegas of the East," Macao is a city of extraordinary complexity, composed of multiple coexisting yet contrasting urban realms, between the historic "Old Town," the capital-driven "Casino City," and the large-scale modern "New City" on Hengqin Island, generating significant social friction and inequality. The city's economic reliance on gaming creates a volatile social structure, while extreme population density strains housing, public space, and infrastructure. Furthermore, the rapid integration into the Guangdong-Hong Kong-Macao Greater Bay Area (GBA) accelerates these transformations, posing both opportunities for economic diversification and risks of cultural dilution. This unique urban condition raises profound questions for architectural intervention: How can Macao maintain and celebrate its deep cultural roots amidst rapid globalization, urban expansion, and technological transformation? How can the extreme contrasts between these urban realms inspire creative architectural responses without eroding their distinct identities?

This studio encourages students to consider architecture as a performative and critical practice and to address multifaceted urban issues. The goal is to design interventions that respond to Macau's most pressing needs and address its complex social, cultural, and environmental challenges. Through the process, each student will take a step forward as an architect, developing their own unique voice to actively engage with the world and shape a resilient, inclusive, and culturally vibrant future.

DESCRIPTION

Voice
As the culmination of an undergraduate architectural education, the Design Thesis demands a rigorous, research-driven investigation that results in a comprehensive and impactful building design proposal. It is far more than a final studio project; it provides an opportunity to synthesize the full spectrum of learning—from conceptual thinking and technical skills to principles of environmental responsibility and social consciousness—while articulating a clear architectural position. The Design Thesis is regarded as a cornerstone of architectural education: a demanding yet transformative experience that serves as both an exploration and a testing ground for innovative ideas engaging with societal and built environment challenges.

Students are granted agency to pursue independent, self-initiated inquiry under the guidance of a chosen supervisor. Each student defines their project brief, select a program and site, and establish methodologies and deliverables, with creative freedom and academic rigor. Thesis serves not only as a culmination of learning but also as a foundation for your future professional practice.

Perform
The Design Studio of BSSc Architectural Studies defines "architecture as verb," emphasizing action through which its foundations are developed. It frames architecture not as a static object or passive backdrop but as a dynamic system. Studio 6 explores architecture with the verb "perform," positioning it as a proactive agent that engages with and transforms its environment. Challenging students to envision architecture as an active agent of change, the studio highlights the need for designs that

address the pressing realities within the city of Macao, such as communities facing social conflicts and outdated urban infrastructure requiring adaptation and renewal.

Architecture is conceived as a performative practice—one that listens to community needs, responds to ecological vulnerabilities, and adapts to the evolving social and cultural context of Macao. It seeks not only to respond to current challenges but also to promote resilience and sustainability. Through this performative lens, the design thesis aspires to develop architecture that meaningfully participates in transforming Macao's social, cultural, and environmental future.

Framework

This is a joint studio between the CUHK SoA BSSc program and the University of Saint Joseph's Architecture Studies program in Macau. It consists of six studios — five with 64 final-year CUHK students guided by six instructors, and one with 12 final-year USJ architecture students under Professor Nuno Soares. All five CUHK studios operate within a shared structure designed to provide both focused guidance and creative freedom. The common frameworks are as follows:

Structure: Each studio instructor provides individual guidance to each studio student. As a thesis project, each student develops their own project individually under the instructor's supervision, following the common framework of the studio (place=designated project areas, design process, and schedule).

Place: The project is located in the Greater Bay Area (GBA), Macao. Specific areas of study are assigned to the studio, and the topic of study will be guided by the instructor. Each student will select a specific project site for their building design proposal.

Field: Each studio will explore a specific field of architectural inquiry. The definition of the field, its range of topics, and the methodological approach vary depending on the instructor's expertise.

DESIGN TASK

The studio requires the development of a proposal grounded in a solid theoretical and evidence-based foundation. Through iterative exploration, continuous refinement, and meaningful engagement, students craft solutions that address real-world problems, ensuring their work is both responsive and visionary. You will define and develop a comprehensive project that explores a specific architectural question or issue, culminating in a thoroughly developed design proposition. This final project is your opportunity to establish a personal position within the field of architecture, balancing speculative ideas with the practical considerations of building design. Following the key points below, each student develops a complex and comprehensive building design project that meets the learning outcomes of this course:

1. Independent and Self-Driven**:** Each student selects a topic of personal interest and concern, choosing a subject that brings you into a deep search.
2. Research-Based: The design must be underpinned by substantial research, which includes theoretical and precedent studies on the selected topic, site analysis, and contextual understanding.
3. Complex and Comprehensive: The project should demonstrate a high level of complexity and address a specific problem with a well-defined architectural intervention.
4. Integrative: The project must combine various aspects of what you have learned throughout your architectural education, including history, theory, technology, representation, and design.
5. Communicative: The project must clearly communicate your ideas through drawings, models, and short texts.

In addition, all students must commit to the following as part of the design task for this studio.

Collective Site Model: A collective site model comprising the three featured districts in this studio will be collaboratively created. This model will serve as the base for students to insert their individual models. It will be used during the reviews and showcased in the exhibitions at the end of the year.

Book of Voices: A publication in the format of a book, compiling students' "voices" primarily defined during Phase 1, will be produced.

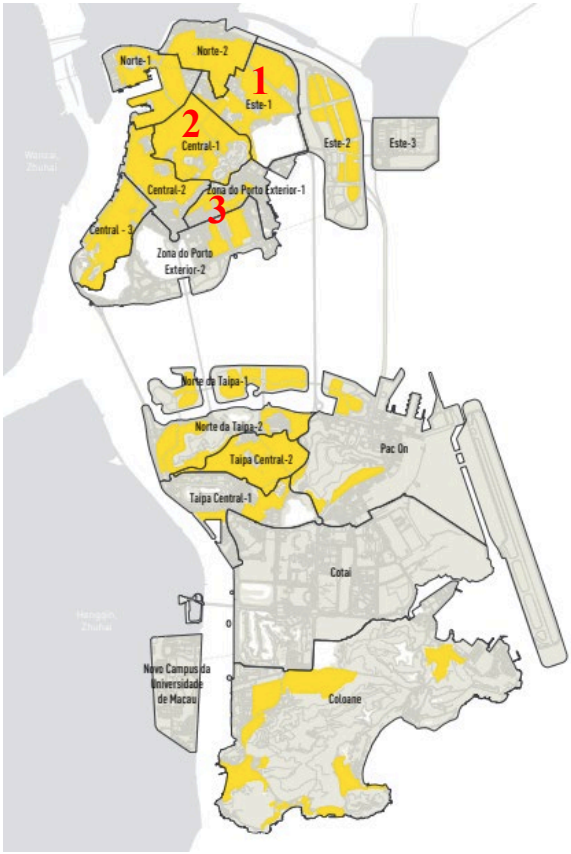
Exhibition: To showcase the individual achievements of the thesis designs, the works representing the culmination of the BSSc Architectural Studies, and to celebrate the outcomes of the collaboration between the two institutions, two exhibitions with related events will be held at the CUHK and USJ, respectively, upon completion of the term.

SITE

This studio explores the challenges and opportunities of three distinctive districts defined by Macao's urban planning map and based on Macao's urban development plan. The three districts are:

1. East District 1 (東區 1)
2. Central District 1 (中區 1)
3. Outer Harbor District (外港區)

Each of the three districts has unique urban characteristics that can be celebrated but also present challenges. Each student will closely examine one of the districts, select a site for their building design, and develop a proposal that responds to the identified and analyzed issues of the district.



Map of Macao's Land for Housing and Urban Development
Image courtesy of the Government Information Bureau

FIELDS

Instructors' relevant fields, topic coverage, and methodological approaches.

Hiroyuki Shinohara
Hiroyuki Shinohara is an expert in craft and building technology, combining theoretical inquiry with practical application to create innovative architectural design solutions. His interests include sensory architecture, place memory, and material culture, with a focus on the interplay between materials, craftsmanship, spatial experience, and their social impact. Experimentation is a key methodological approach, involving material testing, hands-on prototyping, and exploring the materiality of drawing as a tool to connect ideas with physical outcomes.

Jimmy Ho
Jimmy Ho is an expert in conservation and revitalization, primary school environments, communality, social design, and adaptive reuse with a focus on well-being. He explores how environments influence human experiences, with interests in phenomenology, critical social science, and existential well-being. His expertise encompasses methodologies such as evidence-based design, feedback-driven AI-assisted iterations, participatory action design research (PADR), and post-occupancy evaluation (POE) within experimental psychology frameworks.

Ioana & Victor Pricop
Ioana and Victor Pricop specialize in urban design, mixed-use developments, adaptive reuse, experiential design, arts and culture, and AI-integrated tools. Their work encompasses resilient cities with people-centric design, green infrastructure, future mobility, and renewable energy; adaptive reuse with cross-programming, flexibility, and responsive design; and arts, culture, and food through public-private dynamics and experiential design. They employ narrative-driven spatial design, social research, prototyping, AI-assisted exploration, and cross-disciplinary collaboration.

Nicola Saladino
Nicola Saladino specializes in landscape urbanism and adaptive reuse, focusing on water-sensitive design, multi-layered urban landscapes integrating public space with blue-green infrastructure, net-zero architecture with renewable energy, low-tech solutions for subtropical climates, and fifth façade design. His methodology combines indexing—a design-oriented analysis of a site's physical, ecological, economic, social, and political forces to uncover critical relationships—and prototyping, using modular configurations and iterative feedback to test and refine adaptable design solutions.

Maggie Ma
Maggie Ma specializes in social architecture, existential theory, community engagement, and sustainable development for marginalized communities. She is interested in human-centered architecture, post-capitalism, adaptive reuse, intangible-to-tangible design, and conservation future. She applies methods such as engagement design, participatory processes, choreographic mapping, and iterative modeling to explore the societal impacts of design and its role in shaping future communities.

PRECEDENTS

As a critical, innovative, and independent design thesis, every student's work is expected to break new ground (unprecedented). These projects should not only challenge conventions but also illuminate the path forward, offering bold visions of the future shaped through a close examination of the present. A specific case study for the development of each individual project will be discussed with the studio instructor.

IMPACT AND SUSTAINABILITY

The intense, self-directed design project hones a multitude of skills essential for a successful architecture career, including critical thinking and research, design and problem-solving, communication and representation, project management, and independence. Beyond the acquisition of skills and knowledge, the thesis plays a crucial role in the development of a student's identity as an architect. By taking a definitive stance on an architectural issue and developing a personal design approach, students begin to define themselves as architects. Through the process of self-discovery and articulation of their architectural voice in the thesis project, students will make a significant step towards becoming architectural practitioners.

METHODS

The studio is organized into three distinct phases, each culminating in a review. The entire process is controlled by a common design process and shared learning outcomes.

PHASE 1: BACKGROUND-VOICE + SITE ANALYSIS

Design Activity 1: Identifying Author + Mapping/Analysis
This phase consists of two distinct parts.

1. Background-Voice: Students identify their background or "voice" (agency) by answering the question, 'who you are as an author?', through the **act of reflecting on themselves**. While doing so, students will clarify the agendas of the thesis project, elaborate on the study topic, identify key issues, and design questions. This phase ends with a unique positioning of your project as a thesis.
2. Site Analysis-Mapping: The second part of this phase is site and context analysis. Each student is assigned to a district to study based on Macao's urban development plan. Students will identify challenges and opportunities of the site by analyzing the urban characteristics of the district and the problems. The study requires theoretical inquiry and documentation through the **act of mapping** with various media such as film, interviews, collage, photography, and drawing.

The first phase concludes with a thesis statement and an individual design project brief, defining the scale, program, and site of the building design proposal. This phase culminates with Review 1.

PHASE 2: CONCEPT DESIGN DEVELOPMENT

Design Activity 2: Translation/Conceptualization
Students will critically interpret their previous analysis and translate it into architectural design inquiries. This stage emphasizes exploration through different media, including physical models and drawings, to define the core "Design DNA" of the architectural proposal, through the **act of shaping ideas**. The phase concludes with a fully developed concept design, which will be presented in the Midterm Review.

PHASE 3: DESIGN DEVELOPMENT

Design Activity 3: Development/Design Synthesis
This final phase focuses on developing a comprehensive building design. It includes the integration of technical systems such as structural design, envelope/facade design, building assemblies, materiality, and ideas for construction. The objective is to demonstrate an integrated design synthesis and effectively communicate complex architectural ideas through the **act of making**. The studio culminates with the final review and exhibition.

DELIVERABLES

Self-defined deliverables against the topic of the design/study and the learning outcomes. Self-defined deliverables should be developed in alignment with the selected design thesis topic and the expected learning outcomes of the course. These deliverables must demonstrate a comprehensive understanding of the architectural challenges and opportunities presented by the project. They should include a well-articulated design narrative, supported by rigorous research, analysis, and conceptual development. Deliverables may encompass drawings, models, diagrams, and other visual or written materials that effectively communicate the design intent and its relevance to the broader architectural discourse. This ensures that the outputs not only meet academic standards but also reflect a professional level of clarity, creativity, and critical thinking.

PROJECT BOOK

A physically printed and well-bound portfolio will be required, following a common format for all students within the studio. This book will include:

1. A written statement outlining your overall project position.
2. A graphic collection demonstrating your design process.
3. A Complete documentation of the project in the form of plans, sections, elevations, and other visual forms that meet the standards widely accepted in the profession.
4. Format: A3 landscape

LEARNING OUTCOMES

1. **Integrated Design Synthesis:** Develop a conceptually rigorous architectural project (up to schematic design) that synthesizes program requirements, site context, user needs, aesthetic intent, and technical considerations, demonstrating a critical and reflective design approach.
2. **Technical Systems Integration:** Understand, assess, select, and integrate structural systems, building envelope systems, environmental systems, life-safety systems, and building assemblies into a coherent design solution.
3. **Sustainable Design Principles:** Apply principles of sustainable design, low-carbon strategies, and green architecture (encompassing energy, water, materials, indoor environmental quality, and site ecology) to minimize environmental impact and enhance building performance.
4. **Human-Centered Design:** Understand and address the diverse needs, health, safety, well-being, and aspirations of building users, including designing for accessibility and varying physical abilities.
5. **Contextual & Community Responsiveness:** Analyze and respond to site characteristics (natural and built), local context, and the potential impact of the project on existing and proposed communities.
6. **Program Development & Briefing:** Appraise, develop, and define comprehensive building briefs/programs of diverse scales/types, establishing clear client/user requirements and their appropriateness to site and context.
7. **Regulatory & Life Safety Compliance:** Understand and apply relevant regulatory requirements, building codes, and the fundamental principles governing the design of life-safety systems and provisions.
8. **Constructability & Materiality:** Understand the principles, conventions, standards, applications, and restrictions pertaining to construction materials, components, assemblies, and their integration, as demonstrated in technical documentation (e.g., wall sections).

9. **Effective Representation & Communication:** Proficiently prepare, document, and present design proposals using appropriate representational media (drawings, models, diagrams, digital tools) and communicate complex architectural ideas clearly in both Chinese and/or English to diverse audiences (including non-architects).
10. **Critical Evaluation & Analysis:** Critically analyze, evaluate, and assess buildings, urban spaces, design proposals, and the completed project against program criteria, technical performance, and contextual fit.
11. **Research & Inquiry:** Employ appropriate methods of research, data collection, analysis, and theoretical inquiry to inform programming, design decisions, and understanding of human behavior in relation to the physical environment.

EXTERNAL EXAMINATION

Starting this year, the external examination will become a separate 4-day process, scheduled approximately one month after the final review. Graduating students will be required to make an additional presentation to a panel of external examiners.

ASSESSMENT SCHEME

SPECIFIC ASSESSMENT

1. Review01 (15%)
2. Review02 (15%)
3. Final Review (50%)
4. Project Book (20%)

Total: 100%

Each assessment result will be promptly released to students upon completion, accompanied by written comments based on student progress and performance.

COURSE FORMAT

Teaching Days
1. Design Studio is taught on Mondays and Thursdays from 13:30 to 18:00. Mondays are designated for collective activities, while Thursdays are reserved for individual tutorials. Students must be present in the studio for face-to-face teaching during these hours.
2. Students must attend School Public Lectures scheduled 12:00 – 13:30.
3. Field trips, lectures, and other learning activities may be scheduled outside of teaching days.

Student Study Effort (Total: 300 hrs)
Class Contact: 130 hrs (Lecture, Tutorial, Critique, Field Trip)
Other Student Study Effort: 170 hrs (Studio / Self Study)

Studio Spaces
1. Each Studio will have their own space, accommodating a desk for each student.
2. Layouts will be issued at the start of the academic year.
3. The school has made studio space and use a priority. Students should maximise the use of their space by conducting design work in studio.

4. Working in the studio creates an opportunity for peer learning and collaboration – take advantage of this valuable resource.
5. Studio space should be respected – especially with consideration of food, drinking, material use, personal safety, disruption to others, and building safety regulations. Areas relating to fire escape should be always kept clear.

FIELD TRIP

There are two scheduled trips to Macao as part of this course. The objective of the first trip is to visit the relevant sites for this studio, document them, and select a site for the project. The second trip is intended to share works in progress and exchange ideas with the partner institution. The travel itinerary will be provided separately.

REQUIRED READINGS

Macao's urban development planning
NEWS GOV-MO: Planning for the future. (n.d.). NEWS GOV-MO. https://www.gcs.gov.mo/news/detail/en/M20LOI8uH5
Hiro's selections
Leski, K. (2015). The storm of creativity (1st ed.). MIT Press.
Ingold, T. (2013). MAKING : Anthropology, archaeology, art and architecture. Routledge.

Jimmy's selections
Ball, S. J. (2012). *Foucault, Power, and Education.* Routledge.
Hale, J. (2017). *Merleau-Ponty for Architects* (Vol. 13). Routledge, Taylor & Francis Group.

Ioana/Victor's selections
Chung, C. J., Inaba, J., Koolhaas, R., & Leong, S. T. (Eds.). (2002). *The Harvard Design School Guide to Shopping.* Taschen.
Venturi, R., Scott Brown, D., & Izenour, S. (1972). *Learning from Las Vegas: The forgotten symbolism of architectural form*. MIT Press.

Nicola's selections
Koolhaas, R., & Mau, B. (1995). *S, M, L, XL*. The Monacelli Press.
Waldheim, C. (2006). Landscape as urbanism. In C. Waldheim (Ed.), *The Landscape Urbanism Reader* (pp. 35–54). Princeton Architectural Press.

Maggie's selections
Self, J. & Bose, S. (2014) Real estates: life without debt. Jack Self & Shumi Bose (eds.). London: Bedford Press.
Till, J. (2009). Architecture Depends. MIT Press.

IMPORTANT NOTE TO STUDENTS

Expectations for Professional Conduct
The motto of The Chinese University of Hong Kong (CUHK) is "Through learning and temperance to virtue". This motto places equal emphasis on the intellectual and moral education of students. In addition to pursuing academic excellence, students of CUHK are expected to maintain and uphold the highest standard of integrity and honesty in their academic and personal lives, respect the rights of others and abide by the law. More information on undergraduate studies can be found in the UG Student Handbook. https://rgsntl.rgs.cuhk.edu.hk/aqs_prd_applx/Public/Handbook/

Attendance
Class attendance is required in all courses. For an excused absence, the instructor must be notified and presented with documentation of illness or personal matter. Please note: **three (3)** or more unexcused absences may result in a failing grade for the course.

Academic Honesty
The Chinese University of Hong Kong places very high importance on honesty in academic work submitted by students and adopts a policy of zero tolerance on academic dishonesty

Attention is drawn to University policy and regulations on honesty in academic work, and to the disciplinary guidelines and procedures applicable to breaches of such policy and regulations. Details may be found at: http://www.cuhk.edu.hk/policy/academichonesty/.

With each assignment, students may be required to submit a statement that they are aware of these policies, regulations, guidelines and procedures.

Third-Party Assistance
All intellectual work essential to the design project must be completed by the student and cannot, under any circumstance, be outsourced to a third party (including, but not limited to a company, consultant, alumni, and/or friend).

In the design studio context, students may utilize external resources, such as printing services for presentation materials, and/or laser cutting and 3D printing services for prototyping purposes. Use of such third-party services constitutes non-intellectual work done by others. It is only permitted with prior written consent from the studio tutor and acknowledgment of such work done by the third party.

Assistance from other students or friends for aspects of project production also constitutes non-intellectual work done by others; this is allowed only if declared and acknowledged in a written statement attached to any such work that has received assistance.

Under all circumstances, students must declare any and all work done by others by completing the school's designated form before assessment. This form must include a detailed explanation of the third party's identity (name and relationship to the student), when and how they were utilized, and the specific tasks they performed in the project. The completed form, signed by the student, must be endorsed by the tutor and presented during the final review. The school will collect and retain this form for record-keeping purposes.

Failure to follow this code of conduct may be considered a case of academic dishonesty, to be reviewed by a disciplinary board, and possible failure of the course.

Artificial Intelligence
The following AI tools, among others, are permitted as long as they are relevant to the design methodology of the student's project and their proposed use, along with a clear rationale, is approved by the supervisor: Text-to-Image Generator platforms such as Midjourney, DALL-E 3, and Leonardo.Ai, Concept Generator tools such as Fabrie and Krea AI, Integrated Generative Design software such as Generative Design in Revit and BricsCAD, Residential and Site Planning platforms such as Maket, ARCHITEChTURES, and Archistar, Cloud-Based Platforms such as Hypar, AI Rendering Plugins such as Sketch-to-Render Platforms, Enhanced Visualization such as Visoid, Energy and Thermal Analysis tools such as Buildings AI. AI tools can be used to generate parts of the design project that enhance the creative process, as well as to conduct data analysis that supports complex evaluations and insights. Once the use of AI is approved and implemented, a clear written acknowledgment must be provided, along with a detailed written explanation of how the AI was specifically employed in the creation of intellectual works. The document will be used to verify the rigorous use of the tools along with outputs.

Students may refer to Approach 2 of the CUHK 'Use of Artificial Intelligence tools in Teaching, Learning and Assessments' – A Guide for Students.

Student Work
Submission of studio documentation must be complete and correctly formatted. Missing or incomplete submission of the documentation folder will result in the grade for the course being withheld. This will prevent registration for the following term or delay graduation.

External Examination
Of paramount importance to the academic rigour and professional relevance of the architecture programme, the external examination process serves as a critical and impartial review mechanism. An invited panel of distinguished practitioners, academics, and industry experts convenes to rigorously evaluate the school's pedagogical ecosystem. This comprehensive audit scrutinises the fairness and consistency of the internal assessment process, benchmarks the standard and ambition of student work against national and international norms, and provides invaluable feedback on the intellectual and pedagogical direction of the curriculum itself.

As a cornerstone of this process and a mandatory graduating requirement, final-year students from both the Bachelor of Social Sciences (Architecture) and Master of Architecture programmes must present their final project and portfolio work in person. This formal defence before the external panel not only validates the authenticity and depth of their learning but also simulates a professional practice environment, demanding they articulate their design rationale, critical thinking, and technical resolution to an authoritative audience, thereby preparing them for the collaborative and discursive nature of the architectural profession.

SCHEDULE

Important Dates

Review 01	5 February 2026 (Thursday)
Review 02	16 March 2026 (Monday)
Final Review	15 April 2026 (Wednesday)
Project Book	27 April 2025 (Monday)
External Examination	13 May 2026 (Wednesday)

Term 2: 5 January 2026 – 27 April 2026, External Examination 13 May 2026

WEEK 01		
05.01	**STUDIO**	Introduction + Studio Selection
08.01	**STUDIO**	Studio Tutorial
WEEK 02		
12.01-13.01	**STUDIO TRIP 1 (to Macao)**	Site visit + Lecture (USJ) by Nuno, Peter, Hiro on voice
15.01	**STUDIO**	Studio Tutorial
WEEK 03		
19.01	**STUDIO**	Collective activity: Lecture 1 + Students on voice
22.01	**STUDIO**	Studio Tutorial
WEEK 04		
26.01	**STUDIO**	Collective activity: Lecture 2 + Students on voice
29.01	**STUDIO**	Studio Tutorial
WEEK 05		
02.02	**STUDIO**	Collective activity: Lecture 3 + Site model production
05.02	**REVIEW01**	Review: Mapping +
WEEK 06		
09.02	**STUDY**	Collective activity: Lecture 4
12.02	**STUDIO**	Studio Tutorial
WEEK 07		
16.02	**NEW YEAR HOLIDAY**	No Class
19.02	**LUNAR NEW YEAR**	No Class
WEEK 08		
24.02	**STUDIO**	Collective activity: Lecture 5
27.02	**STUDIO**	Studio Tutorial
WEEK 09		
02.03	**READING WEEK**	Ug Classes Suspended
05.03	**READING WEEK**	Ug Classes Suspended
WEEK 10		
09.03	**STUDIO**	Collective activity: Workshop 1 (structure)
12.03	**STUDIO**	Studio Tutorial
WEEK 11		
16.03	**REVIEW02 TRIP 2 (to Macao)**	Review: Translation
19.03	**STUDIO**	Studio Tutorial
WEEK 12		
23.03	**STUDIO**	Collective activity: Workshop 2 (sustainable design)
26.03	**STUDIO**	Studio Tutorial
WEEK 13		
30.03	**STUDIO**	Studio Tutorial
02.04	**STUDIO**	Studio Tutorial
WEEK 14		
06.04	**EASTER HOLIDAY**	No Class
09.04	**STUDIO**	Studio Tutorial

WEEK 15		
13.04 15.04 (Wed)	**STUDIO** **FINAL REVIEW Trip** (from Macao)	Studio Tutorial (optional) Development
WEEK 16		
20.04 23.04		
WEEK 17		
27.04 30.04	**SUBMISSION**	Project Book Submission
WEEK 18		
04.05 07.05		
WEEK 19		
13.05	**EXTERNAL EXAMINATION**	Exam on Final Project
WEEK 20		
TBC	**Exhibition 1**	Exhibition + Event in CUHK
WEEK 21		
TBC	**Exhibition 2**	Exhibition + Event in USJ

Grade	Descriptor	Criteria	Points
A	Excellent	Comprehensively excellent performance on all aspects of the design intention, development, technical resolution and presentation. Achieving all learning outcomes with distinction.	4
A-	Very Good	Generally outstanding performance on the design intention, development, technical resolution and presentation. Achieving all learning outcomes with merit.	3.7
B+	Good	Substantial performance on the design intention, development, technical resolution and presentation. Achieving all learning outcomes satisfactorily.	3.3
B			3
B-			2.7
C+	Fair	Fair performance on the design intention, development, technical resolution and presentation. Achieving all learning outcomes at a passing standard.	2.3
C			2
C-			1.7
D+	Pass	Barely satisfactory performance on the design intention, development, technical resolution and presentation. Achieving all learning outcomes at a barely satisfactory standard.	1.3
D			1
F	Failure	Unsatisfactory performance on the design intention, development, technical resolution and presentation. Not achieving all learning outcomes.	0

Academic Honesty Statement

*Please print out and pin-up next to your works on your allocated panels

Relating to the 2025-26 Studio Review pin-up (BSSc students)

Please tick one of the following:

☐ All the work and models presented at the Final Review were made by me personally

☐ All the work and models presented at the Final Review were made by me.
with the exception of the following:

Under all circumstances, students must declare all work done by others by completing this form before the review. Provide a detailed explanation of the third party's identity (name and relationship to the student), when and how they were utilized, and the specific tasks they performed in the project.

Student's Name: _____ Date: _____

Signature: _____

Tutor's Name: _____ Date: _____

Signature: _____

Written Feedback to Students

Term: _____ **Grade:** _____

Course Code: _____

Review: _____

Tutor: _____

Student Name: _____

Student ID: _____

Feedback from Course Instructor:

Achievements:
Challenges: